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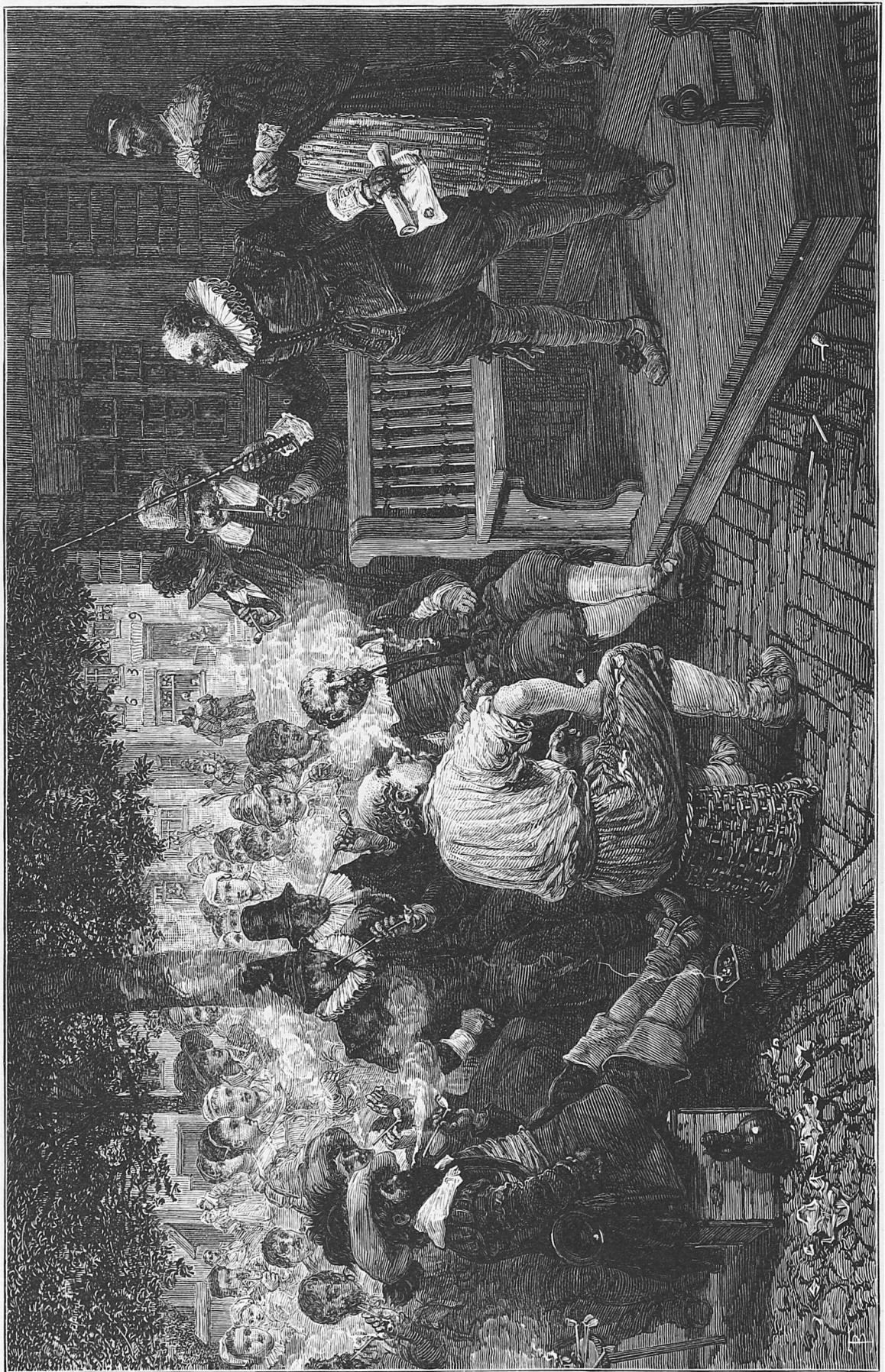
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EDICT OF WILLIAM THE TESTY.

From the Painting by GEORGE H. BOUGHTON, in the Corcoran Gallery, Washington.

BOUGHTON'S 'EDICT OF WILLIAM THE TESTY.'



THE picture by George Boughton, of which we give an engraving on the preceding page, was painted for and is now on exhibition at the Corcoran Art-Gallery, Washington. Its subject is 'The Edict of William the Testy' against the use of tobacco, taken from Irving's "Knickerbocker's History of New York," and the following extract from that entertaining chronicle will convey a full idea of the incident portrayed:

"The immediate effect of the edict was a popular commotion. A vast multitude, armed with pipes and tobacco-boxes, sat themselves down before the Governor's house, and fell to smoking with tremendous violence. The testy William issued from his house like a wrathful spider, demanding the reason of this lawless fumigation. The sturdy rioters replied by lolling back in their seats, and puffing away with redoubled fury, raising such a murky cloud that the Governor was fain to take refuge in the interior of his castle."

The essentially farcical character of this incident naturally begets fear of its being treated in a way partaking too much of buffoonery or caricature, but the work proves how successfully the artist has avoided both, and clothed the subject with the same unctuous, grave humour with which Irving wrote, and has preserved a certain dignity in its drollery.

William the Testy has issued from his house, and, standing on the veritable bluish-green *stoop*, with uplifted cane threatens the circle of rebellious smokers gathered before him, seated on benches and boxes, each man steadily surveying him with a droll Dutch

gravity, as they silently puff out streams of contemptuous smoke. Behind him is his hard-featured wife, and at her feet is an angry pug. Nearest the Governor is a corpulent fellow with thumbs in his tight belt, who is said to be Brinkerhoff, the hero of the clam and onion war against the Yankees. Next him sit two long-visaged Yankees in high-crowned hats and Puritan dress; and to the left of them leans back the black-bearded Antony Van Corlear, the trumpeter, with folded arms and outstretched legs, in the sturdiest attitude of cool disregard of the Governor. The best figure in the main group is the sturdy craftsman seated on an inverted basket, with sleeves rolled up, who, with an air of active defiance, sends out a stream of smoke that seems to say, "Well, what are you going to do about it?" Beyond this group, and in the middle ground, is a bevy of lads and lasses, all gravely looking at the jokes of their fathers; and the distance presents a charming bit of open street, where may be seen villagers buying tobacco at the open window of a shop bearing on its front the date 1639.

The whole picture is painted with the charm of colour peculiar to Boughton, and the various figures abound in strongly-marked character. The grave humour of the main group, however, might have been deepened by throwing some suppressed mirth into the faces of the girls and young men in the middle ground. As it is, there is a manifest monotony of serious expression in the mass of figures—saving only one old man in the distance, who has taken his pipe from his mouth to indulge in a broad grin. The painting is about five feet and a half in length. It has been photographed by the Corcoran Gallery.

ACADEMY OF ST. LUKE, ROME.



AMONG the numerous art-galleries of Rome, there are few where true connoisseurs linger with more pleasure than in that of the "Academy of St. Luke." Besides its well-known masterpieces, as Raphael's 'St. Luke painting the Portrait of the Madonna and Child,' Raphael's fresco of 'A Child' (formerly one of the supporters of an armorial shield of Julius II. in a hall of the Vatican), Titian's 'Vanity,' Guido's 'Fortune,' Cagnacci's 'Tarquin and Lucretia,' &c., often new paintings are added, by the liberality of art-devotees. A recent bequest was made by Professor Canevari of a copy from Vandyke's charming portrait of Charles II. of England, when a baby-boy. It is in coloured crayon, a favourite style, evidently, of Canevari's, as there are some sixteen other works by him, in the same material, mostly copies of celebrated portraits of great men, or of the paintings he most admired. Among them are Dante, Giorgione, the 'Fornarina,' &c. At his death they were left to the Academy, that now possesses an excellent portrait of Canevari by Professor Bompiani, as well as of several other members of the Academy painted by prominent Roman artists.

A painting by Battoni has also been presented lately, of soft, sweet tone, reminding one of his famous 'Repentant Magdalen' in the Dresden Gallery. He was the author also, it will be remembered, of the 'Fall of the Magician Simon,' in the church of St. Maria degli Angeli (Rome).

Far more important a presentation, however, is that of a whole collection of paintings, mostly by the old masters, the assembling together of which formed the chief life-work of a wealthy Roman, Signor Salvatore Originali. A few months ago he died, eighty-four years old, and, leaving but a comparatively small possession to his family, bestowed all his paintings, forming a rich gallery, upon the Academy of St. Luke. They still remain in the palace he occupied (Piazza Sts. Apostoli), where all the arrangement and

furnishing of the *salons* are completely devoted to the favourable display of these works of Art, as they were also in the life of their collector. Among the most beautiful of the paintings is a 'Madonna and Child,' by Leonardo da Vinci. The expression of the Virgin's face is very lovely. Two, absolutely attributed to Raphael, are a 'Madonna and Child' and a 'St. Gregorius,' with the typical dove upon his shoulder—a panel-painting. Both are small but characteristic works. The collection numbers more than two hundred paintings, fairly representing in style and excellence the celebrated names to whom they are attributed. There are also a few antique sculptures, and five busts by Canova, of whom there is a portrait-bust by D'Este. The principal works will be placed in the Academy, and the rest sold for the benefit of Art-students, to whom, too, Originali left in his will certain sums for their education.

The Academy of St. Luke was the first and principal Art-institute established in Rome. Its name is due to the legendary artistic talent ascribed to St. Luke, who was therefore chosen as its patron. The original idea of such an Art-association is attributed to Pope Sixtus IV. (della Rovere), and its development to the artist Muziano under Pope Gregory XIII., from whom Muziano obtained (in 1577) permission for the foundation of an academy that should assemble the best artists of the time. But, both dying, Zuccheri on his return from Spain was sent to Rome by Pope Sixtus IV. to accomplish the plan. The inauguration of the institution is referred to the year 1595. Zuccheri was unanimously chosen chief of the Academy, and the *locale* was the same then as now, contiguous to the church of St. Martina, near the Forum. The objects of the institution were, as they have continued to be, the advancement of and instruction in the Fine Arts, honouring those who distinguish themselves therein; also, watching over the maintenance of public monuments in Rome. The Academy holds schools in painting, architecture, ornamentation, geometry, anatomy, drapery, mythology, and the study of the nude.